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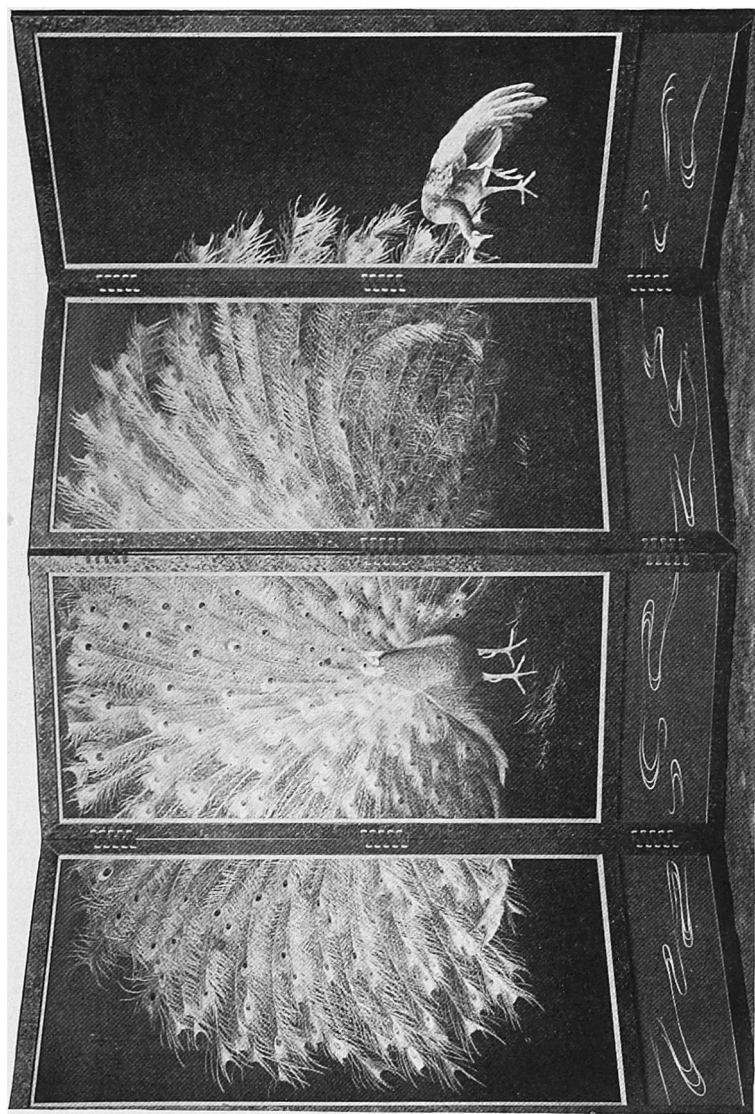
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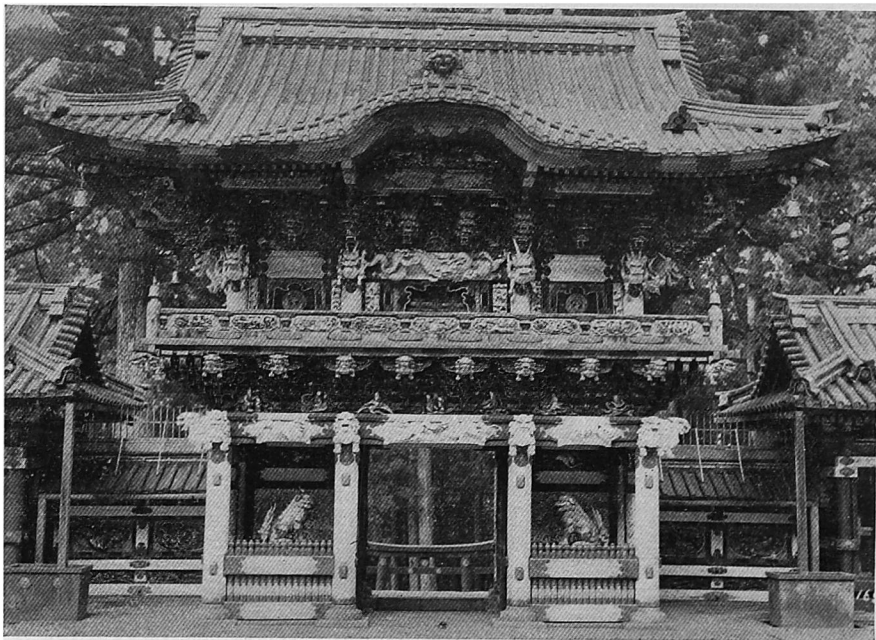


GRAND PEACOCK SCREEN  
 By Kishi Kōho and Miquitani  
 Courtesy of Yamanaka & Co., New York



## THE JAPANESE ARTIST'S PREPARATION

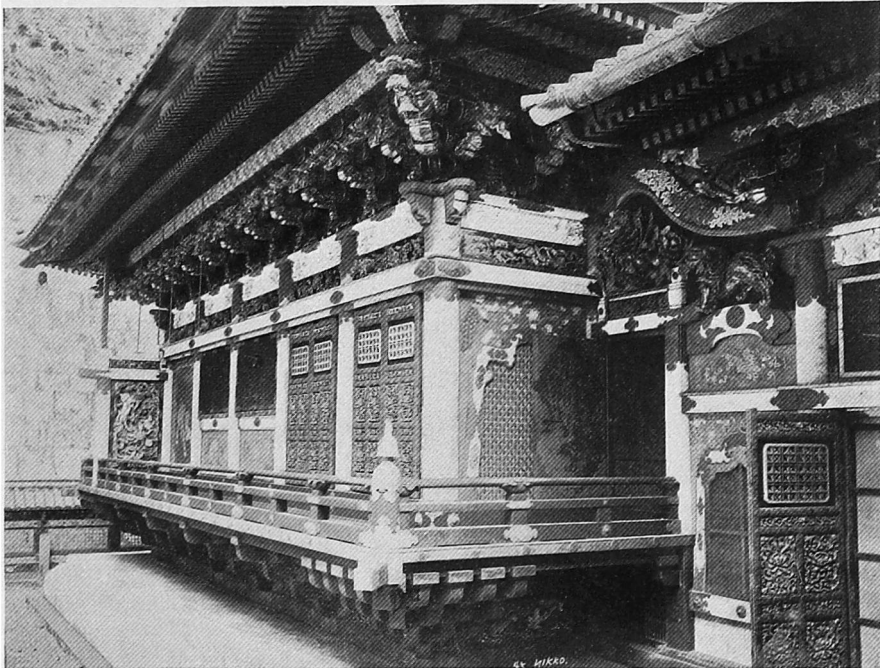
The Japanese artist's preparation for his vocation differs materially from that of a Western. To put it briefly, in learning technique he is compelled to follow rules and traditions with unswerving fidel-



JAPANESE WOOD-CARVING  
Front View of an Inner Temple  
Courtesy H. Deakin, Chicago

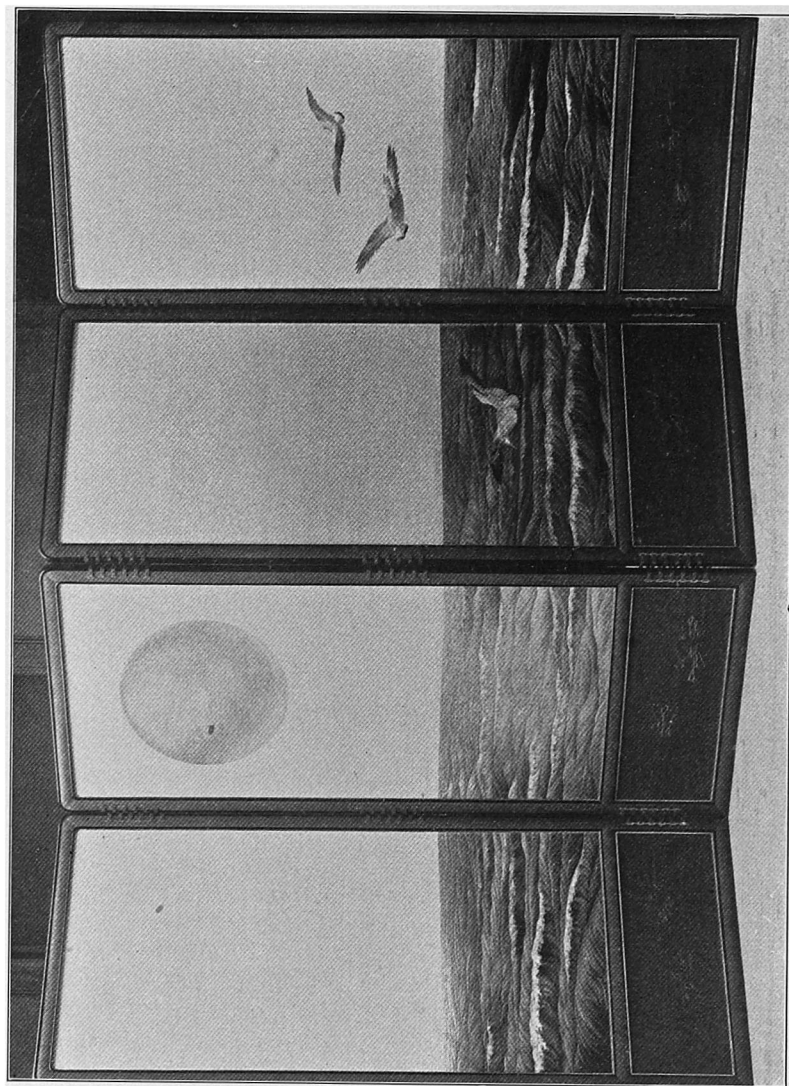
ity, while in the choice of subjects for an independent work he has the full range of his fancy, with few limitations of fact. As a youth he is trained in the careful manipulation of his brushes, in the mixing and the handling of his colors. He does little work directly from nature or the human figure, but is encouraged to copy much from the works of recognized masters. When capable of individual effort slight heed for the literal accuracy of his depictions is required of him, and he follows whither imagination leads. Of recent years a tendency has appeared among the Japanese artists to give at least that consideration to literal truth which eliminates grotesqueries. The schools, however, stop short of encouraging the painting of land-

scape direct from nature or the rendition of figures direct from models. Anatomy is sometimes considered, but not always, and no great importance is attached to it. In other words, the Japanese are decided to retain the Japanese style in their art. They think it is the best; they think, too, that having an individual method, it should be preserved from falling into an imitation of Western practices, which must appeal to us as eminently logical; for the beautiful quali-



JAPANESE WOOD-CARVING  
An Inner Temple  
Courtesy H. Deakin, Chicago

ties of the Japanese work done in the Japanese style no one will care to deny. In this connection, a nice comparison is possible. The Japanese fine arts section at the World's Fair included a collection of paintings done by Japs in the European style; and it did not take one long to come to the conclusion that those done in the Japanese methods were the best. This is not saying, of course, that the Japanese, when they adopt European methods, have not supreme ability as draftsmen and colorists—several artists who have exhibited in this country in recent years have proved that they have. But it is saying that a nation or a community that has a distinctive art cannot afford to jeopardize it by modifying it to suit alien notions. E. I. C.



NEEDLEWORK SCREEN

By Bunki and Arikawa

Courtesy of Yamanaka & Co., New York

